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renvoi de l'une à l'autre. Pour faciliter la transition on admettrait, dans les examens, pendant un temps à déterminer, les deux orthographes, à condition de ne pas les mêler, mais les maîtres seraient tenus d'enseigner la nouvelle. On peut espérer qu'ainsi l'orthographe réformée entrerait dans l'usage, et on ne niera pas qu'il en résulterait pour l'étude de notre langue une notable économie de temps et d'efforts, et pour la langue elle-même un aspect plus régulier et plus homogène."

A few remarks may be permitted here. The Rapport is thorough and systematic. It would hardly be possible from the scientific point of view to do much better; names like Meyer, Brunot, Thomas, Havet are by themselves a guarantee.

It is hardly necessary to say, nevertheless, that many people were alarmed. Even warm friends of reform considered the propositions of the "Commission" extremely daring and dangerous. This is not our view of the question. We should say, on the contrary, that the "Commission" has been altogether too timid. Several passages in the above summary have been intentionally pointed out to show this. We understand the motives that induced those men to be careful; but we regret them. And this is in no way in contradiction with the conservative attitude taken by us in our previous articles on the subject ever since the discussion opened. As long as the question was in the hands of a very mixed set of people, it was wise to be prudent, very prudent—and the French Academy was right in holding back as much as was in its power. But to-day—one cannot insist too much on this point—conditions are changed altogether. The work will be well done, we are sure of it; we can almost blindly trust the decisions of that "Commission." Therefore, all the reforms they could think of ought to be proposed without hesitation. We say more: If they reach the conclusion—and they do—that the alphabet had to be reformed first in order to reach satisfactory results, why not propose it? Why, if we can get more, deprive ourselves and be content with less? It is, moreover, our strong conviction that a radical reform will be much easier to carry into effect than those shy "demi-mesures." The public never interprets them as wisdom, but as an indication of a poor cause. It may be that we are not ready yet; in this case,

better postpone the whole reform until it can be done in a consistent form, and without fatal compromises which will entail the value of the work.

A proof that we are right is that the "Commission" did not at all satisfy the conservatives by its timidity. No one would have been shocked more if the program had been: reform without any concession to old standards. The French Academy has gone so far as to take a mean advantage of the conciliatory dispositions of the "Commission" and reproach it with lack of consistency.

And now that we come to speak of the French Academy, it seems to us that its duty in this occurrence was to keep silent in the discussion and merely accept the "Rapport" of the "Commission." This may seem a very strong statement; it is not if one remembers that there is no grammarian, no French philologist in the French Academy. Gaston Paris is dead, and consequently there is not one man among them, *not one* who can for a moment think of passing judgment upon the work of, much more, therefore, of "faire la leçon" to, Meyer, Brunot, Thomas. The two men who were prominent in the discussion on the side of the Academy, Faguet and Brunetière, are two "amateurs" in problems of language. The Academy was consulted as a matter of courtesy; they refused to understand it and committed one of those blunders that will surely not soon be forgotten by posterity.

(To be continued.)

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SCHILLER'S *SPAZIERGANG* AND THOMSON'S *SEASONS*.

In 1789 Ludwig Schubart, the son of the unfortunate Swabian poet, presented Schiller with a copy of his translation of Thomson's *Seasons*. (*Jakob Thomson's Jahreszeiten*. Neuübersetzt. Berlin, Himbürg, 1789.) Schiller acknowledged the receipt of the book in the following complimentary manner (Jonas, *Schillers Briefe*, II, 370):

“Haben Sie Dank lieber Freund für Ihr freundschaftliches Andenken und für das schöne Geschenk das Sie mir in Ihrem Tomson gemacht haben. Mit wahrem Herzensvergnügen habe ich Ihre Übersetzung gelesen, und dieses Vergnügen war um so grösser, da ich diesen Dichter bey dieser Gelegenheit überhaupt zum erstenmal las. Dass ich eine hohe Idee von ihm bekam, die ich vorher wirklich nicht hatte, dankt er Ihrer, in wahrem Dichtergeist abgefassten Verdeutschung. Ich verspreche Ihnen viele Leser, Bewunderung und ein dankbares Publikum.” (Jena, 15. Nov. 1789.)

On the same day Schiller wrote to Lotte von Lengefeld and Caroline von Beulwitz (Jonas, II, 375): “Schickt mir doch . . . gelegentlich auch den Tomson, der noch bey euch liegt. Den Tomson möchte ich doch gern hinauslesen, er hat mich angezogen.”

It is surprising that Schiller had never read Thomson before. Three different German translations had preceded Schubart's rendering (cf. Sauer, *E. v. Kleists Werke*, I, 153, n.); Lessing had severely criticized one of the translators in the *Literaturbriefe* (3. & 5. Brief); the whole nature poetry of Germany showed distinct marks of Thomson's influence.

The *Seasons*, even in Schubart's prose translation, made a deep impression upon Schiller. Besides the direct testimony of the two letters cited, we find strong evidence in Schiller's *Spaziergang*, which appeared in 1795. So far as I can see, the relationship between this poem, one of Schiller's best productions, and the *Seasons* has never been pointed out. The commentators are silent on this point. Gjerset in his monograph on the influence of Thomson's *Seasons* upon German literature, does not mention Schiller's poem. (K. Gjerset, *Der Einfluss von James Thomsons Jahreszeiten auf die deutsche Literatur des 18. Jahrhunderts*. Diss., Heidelberg, 1898.) Prosch in his *Untersuchungen über elegische Dichter des 18. Jahrhunderts* (Zt. f. d. Österreich. Gymnasien, vol. 37, pp. 1-29) shows the connection of the *Spaziergang* with the nature poetry of Haller and Kleist, but does not observe the direct influence of the *Seasons*.

Schiller's *Spaziergang* consists of three parts: the walk of the poet into the country (ll. 1-58), the vision of the rise of civilization and its decay (ll. 59-172), finally, the awakening of the poet and his union with nature. Many of the images and situations of the first part may be found in the

Seasons. It would be difficult, however, to point to any definite phrases or images as borrowings from Thomson; similar passages may be found in Haller and Kleist. Schiller far surpasses his predecessors in conciseness, vividness and energy of diction. It is in the second part that we see unmistakable traces of Thomson. After giving a description of an autumn scene, Thomson sings the praise of industry and its effects upon man (*Autumn*, ll. 43-143). This passage supplied Schiller with considerable material for the second part of the *Spaziergang*. Schubart was greatly impressed with Thomson's praise of industry. In a note (p. 185) he calls special attention to the passage: “Das hier folgende Lob des *Fleisses* gehört unter diejenigen Episoden, worauf ich den Leser aufmerksam machen möchte. Wenn Thomson nichts gesungen hätte, als das hier für sich bestehende so wahre und so vortreffliche Gedicht; so würde ihm dieses allein schon eine Stelle unter den ersten Dichtern versichern.”

Industry, according to Thomson, is the power that raised man from barbarism and humanized him; it has brought about our high civilization. The immediate effects of industry are described as follows (*Autumn*, ll. 73-86)¹: “Der Fleiss war es, der seine (des Menschen) Kräfte aus dem Schlummer riss; er zeigt' es ihm, wo die verschwenderische Natur die leitende Hand der Kunst heischte; lehrt' ihn seine schwache Kraft durch mechanische Kräfte erhöhen; Erze zu graben aus der wölbenden Erde;—des Feuers durchdringende Flamme, den Wasserstrom und den gesammelten Windstoss zu lenken. Er gab ihm den hohen alternden Wald unter seine Axt; lehrt' ihn Balken zimmern und Steine behauen, bis sich mächtig das Gebäude vollendet erhob. Er riss ihm das blutbesudelte Fell von der Schulter, und hüllt' ihn ein in's warme Wollengewand,—in hellerschimmernde Seide und fliessendes Lein” (Schubart, page 187). Compare ll. 101-110 in the *Spaziergang*, where the same activities are referred to as the work of “das freie Gewerbe.” The locality in Schiller's poem is Greece, in Thomson we have to think of England.

Industry, furthermore, brings about the forma-

¹ It seems best to quote from Schubart's translation, as the English original is easily accessible. Schiller doubtless consulted the English edition also. Mr. M. C. Stewart kindly placed Schubart's translation at my disposal.

tion of a commonwealth, the development of laws and patriotism. (*Autumn*, ll. 96–105.)

“Jezt fluteten die Menschen zusammen, vereinten ihre natürlichen Kräfte, und bildeten einen Staat. Alles unterwarfen sie hier dem allgemeinen Wohl; lenkten und führten alles aufs Wohl des Ganzen zurück. Für diess nur trat die Patriotenversammlung,—das freie schöne Bild des Staats—zusammen;—für diess nur schufen sie die heiligen, die schützenden Gesetze; schieden die Stände; belebten die Künste; legten mit vereinter Macht die Unterdrückung an Ketten, und stellten die königliche Gerechtigkeit an’s Ruder, ihnen doch immer verbindlich” (Schubart, p. 188).

The highest form of cultivated life is represented by the city. After the passage just quoted Thomson gives a description of the city and its commerce (*Autumn*, ll. 109–133): “Jede Art des geselligen Lebens wurde also geordnet, gedeckt und beseelt, und reifte zur Vollkommenheit—zahlreich, verfeinert, und glücklich ward die Gesellschaft durch diesen allgemeinen Bund. Mit schönem Stolz hob die Stadt, die Pflegerin der Kunst, ihr thurmbekröntes Haupt empor. Sie streckte Strassen an Strassen, und zog ihre strebsamen Söhne bei Tausenden aus ihren verlornen Klüften und bogichten Baumhütten hervor.

“Jezt brachte die Handlung den ämsigen Kaufmann unter das Volk; sie baute sein thürnendes Waarenhaus; erhob den starken Kran; füllte mit fremdem Überfluss die beladenen Strassen, und wählte deinen weiten, sanften, majestätischen Strom, o Themse, du Königin der Flüsse, zu seinem grossen Zufluchtsort. Auf beiden Seiten thürmten Haine von Masten, einem langen Winterwald gleich, ihre Spitzen empor; schwellende Segel füllten den Luftraum dazwischen; das schwarze Lastschiff steuerte langsam dahin; gemessen und harmonisch glitt die schimmernde Barke; und das leichtschäumende Boot streckte seine Ruderschwingen aus. Laut erschallt’ indes von Ufer zu Ufer der verworrene Ruf feuriger Arbeit.” (Schubart, p. 189 f.)

Not only commerce but also the arts follow in the wake of industry (ll. 134–140): “Bald streckte der hohe Säulenpallast seine stralende Kuppel in die Wolken empor, und die Üppigkeit goss ihre schimmernden Schätze über ihn aus. Verkörpert öffnete sich die glatte Leinwand dem

Blik, und trotz’ auf ihr glühendes Leben;—zu atmen und in Fleisch zu schmelzen schien die Bildsäule unter der Hand der begeisterten schaffenden Kunst. Alles ist dein Geschenk, o Fleiss, was immer das Leben erhöht, verschönert, und freudenvoll macht.”

Thomson, who often repeats himself, had expressed the same idea more briefly in ll. 90–95 directly after enumerating the mechanical effects of industry. “Nicht lange weilte er (der Fleiss) beim dürrn nackten Bedürfniss, schritt immer kühner weiter, und führte ihn zur Pracht und Anmut, zur Zierde und zur Freude. Hohe Ehrhrieg facht’ er in seiner (des Menschen) Seele auf, sezt’ ihm Wissenschaft, Ruhm und Weisheit zum Ziel, und hiess ihm der Herr dieser Unterwelt seyn.” (Schubart, p. 188.)

To sum up, Thomson begins with the mechanical aspects of civilization; he passes on to the development of social life and virtues as shown in the commonwealth with its legal order and patriotic devotion; he ends with the city, the highest form of civilized life: here commerce is concentrated and the arts are fostered. In this way life is rendered delightful (l. 142).

In Schiller’s *Spaziergang*, the same line of thought appears but in different order. As the rise of civilization presents itself to the poet in a vision, the most prominent part of it, *die türmende Stadt*, is put near the beginning of the description. Among the social virtues, the poet emphasizes legal order and patriotic devotion. Then follow the mechanical aspects of civilization including commerce (ll. 101–120) and finally the greatest achievements of culture: arts and sciences (ll. 121–137). Thomson’s optimism furnishes the illustration for Wagner’s “wie wir’s dann zuletzt so herrlich weit gebracht,” Schiller shares Rousseau’s views as to the inevitable results of civilization.

A careful reading of the second part of the *Spaziergang* will at once show the close correspondence to the passages quoted above. A few agreements in phraseology may be briefly pointed out. *Spaziergang*, l. 63: the word “Stände” is used by Schubart to translate Thomson’s “orders,” *Autumn*, l. 102. Schiller’s “türmende Stadt,” l. 68, corresponds to Schubart’s “thurmbekröntes Haupt” (der Stadt) and Thomson’s

(the city's) "tower-encircled head" (*Autumn*, l. 114). Schubart also says "thürmendes Waarenhaus" (the big warehouse, l. 119). "Türmende Stadt" is, however, a favorite expression of Klopstock's (cf. *Mein Wissen*, 3, 4; *Messias*, vii, 625, 763; xiv, 923. Würffl, *Sprachgebrauch Klopstocks*, Progr., Brünn, 1884, p. 49). *Spaziergang*, l. 114, read originally "von dem thürmenden Mast" which corresponds to Schubart's "thürmten Haine von Masten . . . ihre Spitzen empor." As Humboldt found fault with the phrase, Schiller later wrote "ragenden Mast."

Schiller's interest in Thomson at the time of writing the *Spaziergang* may be seen from the essay *Über naive und sentimentalische Dichtung*, on which he worked from 1793-95. The essay contains references to Thomson that indicate close acquaintance with his work. (*Schillers Werke*, ed. Bellermann, vol. viii, pp. 349, 356.)

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A Life of William Shakespeare, by SIDNEY LEE. With Portraits and Facsimiles. Fifth Edition. London (Smith, Elder & Co.): 1905. Cr. 8vo., pp. xxviii + 495.

Among the many articles contributed by Mr. Sidney Lee to the *Dictionary of National Biography*, two were recognized as preëminently authoritative, those on William Shakespeare and Queen Victoria, both of which were afterwards extended and published in book form. The *Life of William Shakespeare* appeared in November, 1898, and was "crowned" by the London *Academy* as the leading book of the year. Since then it has been generally recognized as the most trustworthy of the biographies of the poet, and has been repeatedly reprinted. The only critics who found fault with Mr. Lee were those who condemned him for what most scholars consider his greatest service—the stripping away of fanciful legend and of so-called biographical "interpretation" of the poems and plays. Mr. Lee's careful study of the biographical material and his rejection of all that would not stand the test, while not enhancing the continuity nor the charm of his narrative, pro-

duced a work for which every student must feel grateful.

In such a book of almost 500 pages, replete with references and notes, it was inevitable that some errors should creep in. Nearly all of these were of a trivial character, the most careless, perhaps, being the statement (p. 224) that *Antony and Cleopatra* is sixty lines longer than *Hamlet*, whereas it is really almost nine hundred lines shorter.

Recently Mr. Lee prepared a revised and somewhat enlarged (fifth) edition of his book. The actual extension of the text is from 476 to 495 pages. In his preface he noted the correction of a few errors that figured in earlier impressions, and called attention to the additions made to his chapters on autographs, portraits and bibliography. Much additional information concerning the First Folio was incorporated from the *Census* compiled by Mr. Lee in 1902. He likewise added to his notes the most important of new contributions to Shakespearean literature.

While this admirable biography is rendered still more valuable by the manifest care with which this new edition has been prepared, it is at the same time unfortunate that a number of errors should have escaped detection and thus found their way once more into print.

Without attempting any formal review of this now familiar book, I wish simply to call attention to a few *errata* (mostly bibliographical) that persist in the new edition or appertain to the new edition alone.

P. 1. In his first edition, Mr. Lee mentioned John Shakespeare of 'Freyndon' (1279) as the first recorded holder of the name. He now places him second, making way for a William Shakespeare or 'Sakspere' of 1248. Mrs. C. C. Stopes, in her *Shakespeare's Family* (1901), mentions (pp. 4-5) three other Shakespeares who antedate 1279, and Lionel Cresswell in *Notes and Queries* (ninth series, II, p. 167), mentions one as early as 1250.

P. 11. Alexander Webbe is mentioned in both editions as the husband of Shakespeare's sister-in-law, Agnes Arden. The usual genealogical authorities record that Webbe married another sister—Margaret Arden. Agnes was twice married, first to John Hewyns, secondly to Thomas Stringer.

P. 314. "Five [quartos] achieved only one